



UNDER THE IMMEDIATE PATRONAGE OF  
**HER MOST GRACIOUS MAJESTY.**  
**AND HER R. H. THE DUCHESS OF KENT.**

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

*Musical Science, Literature, and Intelligence.*

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.  
TAMING OF THE SHREW.

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THE Deans of St. Paul's and Westminster Abbey have, we sincerely trust, at length commenced the regeneration of the musical service in their respective Churches. Two Lay Vicars have been engrafted in the stated choir of Westminster Abbey, of whom Mr. HAWKINS has been appointed one, and Mr. BROWNSMITH the other; while two efficient vocalists have been introduced into that of St. Paul's, Mr. HOBBS as tenor, and Mr. YOUNG as counter-tenor. Independently of this desirable addition to the musical *corps* of the metropolitan Cathedral, a new succentor has been installed there, in the person of the Rev. Mr. HADEN, a gentleman universally respected for his courteous manners, and distinguished for an extensive acquaintance with, and sound appreciation of, our Protestant Church music.

THE Church has, at least in her Cathedral foundations, amply provided for the encouragement of the art; and it is to the conduct of those, to whom has been delegated the administration of these corporate bodies, that we must attribute much of the degraded state of the musical portion of divine worship. Our ancestors well knew, that it was not a question, whether imaginative associations, or appeals to the affections, exercise a powerful sway on the human mind; the point to determine was, on which side these natural allies should be employed: whether they should be enlisted under the banners of the Christian faith, or embattled in hostile array among the ranks of its enemies. The Church has sought to unite together the clergy and laity in her cathedral worship, by associating them in the performance of the musical service—that golden opportunity, wherein all may blend the song of praise, in the beautiful language of a Liturgy, the purest, most comprehensive, and perfect “form of sound words,” in which, perhaps, any community of Christians ever celebrated their public devotions.

The dean has the power of controlling the choir in every respect; but alas!  
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how often did he sit, like an *incubus*, on the improvement of an art, which it was his bounden duty to protect and cherish. The spirit, which actuated his conduct, was essentially papistical; he departed from the pure healthy discipline of our Reformers, and sought to engulf our Protestant church in the whirlpool of Romanism. *That which is not of the priest is naught*, would seem to have been the adopted motto of such dignitaries, who were too apt to consider the clergy as THE CHURCH, not the congregation of the faithful, and her endowments as the gospel. The musical portion of the church service was thus looked upon as a part of her ecclesiastical machinery, a convenience to her ministers—the filling up of a vacant space, when the priest withdrew to unrobe. The minor canon was, by such dignified Trullibers, scarcely owned as a brother clergyman—the lay vicar disowned altogether.

This state of things is, we trust, beginning to pass away. The onslaught of the enemy from without, has engaged all the members of our National Church in a sacred cause, and we are delighted to find our dignitaries seeking to restore her wholesome discipline. We hope to see the increased exercise of an art, "which has been the loved employment of the children of God in all ages; by the agency of which the Holy Spirit has deigned to convey the noblest and most elevated truths; which is allowed, tacitly by some, confessedly by others, and experimentally by all, to be the most powerful engine to arrest and exalt the feelings—on whose wings the breathings of thousands ascend now to the Holy One; which is declared in Scripture to form the unwearied occupation of Angels and Archangels, Cherubim and Seraphim; and whose character is determinately fixed in the same revelation, as indestructible in its essence, and eternal in its existence."

#### CULTIVATION OF CHURCH MUSIC THE PECULIAR DUTY OF PROTESTANTS.

When we contemplate the glorious times of Purcell, Bird, Boyce, Blow, and others of that brilliant galaxy of the olden time, we ask in bitterness, "How are the mighty fallen?" and we grieve to think "that it should have come to this." In how many of our churches is there no organ at all, nor any competent individual whose business it is to lead the voices of the choir and congregation; and in how many, especially in the neighbourhood of the metropolis, do we witness a scandalous mockery of psalmody, led by a barrel-organ, or an incompetent performer! And what is the cause of this? Whence comes it that the service of the Protestant Church is degraded to this pitiable condition? Are the compositions of a Purcell, a Boyce, an Arnold, or a Handel, no longer fit for the enlightened congregations of the present day? Or are the works of Haydn, Mozart, or Sebastian Bach, not available to the uses of a Protestant Church? No such plea assuredly can be offered. To what then are we to attribute our present lamentable condition, but to a want of zeal among Protestants for the service of God? We are loud in our outcry against that tyrannous Papal spirit, which, in the ages, that the self-complacent arrogance of our days has reproachfully denominated, "the Dark Ages," lavished its prodigious treasure in sumptuous display; and I hear equally clamorous complaints against the "lordly mummeries" of the modern Roman service; yet do I unhesitatingly call on my Fellow-Protestants to look to "the beam in their own eye;" I call on them to contemplate, admire, and imitate the generous spirit of self-sacrifice with which the much-despised Christian of the Dark Ages dedicated his all to the service of his Creator, and to emulate that zeal, albeit it be pitifully misguided, with which

the modern Papist labours to invest in full ornament and perfection, the service enjoined by that religion which he holds to be the Truth. I know that for these remarks I shall by many ultra-Protestants be branded with the titles of "Papist," and "Soul-destroyer;" yet am I no Papist, nor do I advocate the cause of the Church of Rome, but I am an Anglican Protestant, pleading for the Church of England, and her services, whole and uncurtailed, with the voices of the choir, and the voice of the organ: and O! could I produce on earth the glittering register that Heaven has kept of the sighs of repentance, and the tears of contrition, that have ascended from the holy places to the white throne of grace, as that noble instrument from time to time has added the persuasive sweetness of its notes to the blessed invitations of the spirit of scripture, or has rolled its terrible thunders through the awful denunciations of divine vengeance,—could I produce the glorious catalogue of saints called to holiness through the instrumentality of this best of preachers, and set it before the eyes of my accusers, they must of force confess with their whole heart that I am urging a good cause, and sincerely "hid me good speed."

But the evil is not irremediable. Our clergy are yet eloquent, and holy men, and are not without much of the respect due to their sacred character, and extensive erudition; and it is with unfeigned pleasure that every lover of the Christian name must witness the exertions which many of them are making towards the promotion of church music. The generous manner in which the public in this country have lately responded to the appeal of the reverend prelate, whose anxious care for the flock committed to his oversight led him to that judicious step, proves beyond all contradiction that they are becoming awake to the wants of their Church; and gives every reason to hope that they will second the endeavours of their spiritual leaders in restoring the character of the Protestant church-music. Let each set his hand to the good work with diligent perseverance, and there is no reason to fear that, ere the present generation be gathered to its forefathers, the beautiful service of the Church of England will be again performed throughout these kingdoms with all that imposing sublimity, that touching loveliness, and that all-comprehending and all-devoting piety, wherein the saints of old delighted, but which holy men in our days seek partly in vain.—*From "Music of the Anglo Saxons."*

#### ON NAMES.

There is yet a chapter to be written on the disadvantages of bearing a certain name. Suppose you are distinguished by that of Henry Herz, a very well known name in the musical world. You compose divertimentos which are neither Hungarian, Russian, nor Chinese, and some fine day you see emerging on the horizon of musical commerce a Mr. F. L. Herz, who composes Hungarian divertimentos. Now ought you not to have a right to bring your action against him, and recover ample damages? The name of Herz is to you a musical property, and surely lawyers might be found to establish very learnedly that every one who bears the name of Herz, and makes bad music, does you irreparable injury.

How many plain, honest, countrymen, and honourable citizens, mistake M. Musard for the composer of Don Juan and Le Nozze Figaro. Do you know *Mozart's* requiem? is asked, and the reply is—"Oh! I did not know *Musard* composed requiems, I thought he only made galopades."

Last week some pieces of music fell into our hands of one Mr. Camillo Schubert. Schubert is a capital name, said we to ourselves; a brother, no doubt, of Francis Schubert; we must pay him our respects. We took our almanack and directory, but could find no such name as Camillo Schubert. We ran through all the lists of the national guard, active and stationary; in short, we made every enquiry in France and Germany, but could get no intelligence of the composer, Camillo Schubert. And yet this person is not dead, like Francis Schubert. He is continually publishing fantasias, melodies, and songs. We have thus a pretty good legal presumption that he is in being. But would it not be advisable that he should for the time to come be designated as the *unknown* Schubert, thus to distinguish him from Francis, and more accurately to designate his true position, since nobody does know him.

If some attention is not paid to this subject, we shall soon see pastoral symphonies, symphonies in C and B minor, by Louis Gustave Beethoven, which the musical world may be cheated into taking for those of Louis Van Beethoven, and who knows the injury which the former may thus sustain.

### A CATALOGUE OF GREAT COMPOSERS,

BY CHARLES LAMB.

Some cry up Haydn, some Mozart,—  
Just as the whim bites. For my part,  
I do not care a farthing candle  
For either of them: nor for Handel.  
Cannot a man live free and easy,  
Without admiring Pergolesi?  
Or thro' the world with comfort go,  
That never heard of Doctor Blow?  
So help me heaven! I hardly have;  
And yet I eat, and drink, and shave  
Like other people, if you watch it,  
And know no more of stave or crotchet  
Than did the primitive Peruvians,  
Or those old ante-queer diluvians  
That lived in the unwashed world with Tubal,  
Before that dirty blacksmith, Jubal  
By stroke on anvil, or by summ'at,  
Found out, t' his great surprise, the gamut.  
I care no more for Cimarosa  
Than he did for Salvator Rosa,  
Being no painter: and bad luck  
Be mine, if I can bear that Gluck.  
Old Tycho Brahe and modern Herschel  
Had something in 'em; but who's Purcel?  
The devil with his foot so cloven,  
For aught I care, may take Beethoven;  
And, if the bargain does not suit,  
I'll throw him Weber in, to boot.  
There's not the splitting of a splinter  
To choose 'twixt him last named and Winter.  
Of Doctor Pepusch, old Queen Dido  
Knew just as much, Heaven knows, as I do.  
I would not go four miles to visit  
Sebastian Bach—(or Batch—which is it?)  
No more I would for Bononcini.  
As for Novello and Rossini,  
I shall not say a word to grieve 'em,  
Because they're living—so I leave 'em!

### REVIEWS.

*A Brilliant Rondo for the Pianoforte, composed and dedicated to W. Garriques, Esq., by his friend, Charles Mangold, pupil of Hummel, Opera 8.* ALDRIDGE.

After a few bars of original and impressive introduction, the author presents us with a melodious and graceful theme, C major, in six-eight time, at once regular and well developed, and in its progress merging into various modulations and evolutions, always in accordance with the subject. In the fifth page we meet with an episodic dolce in G major, of the sweetest simplicity, followed by some appropriate and well conducted modulations, which, at page eight, lead the author to a strain of a more determined style, successively in G minor, D minor, &c., and happily contrasted by another dolce in A flat major, of the utmost elegance, both

as to melody and harmonic support; in abandoning the latter, the original theme is gradually and skilfully hinted at, and once more resumed, and fully gone through, until after giving rise to some characteristic kindred ideas, the whole is wound up by an elaborate and highly effective conclusion, in the last page of which, we observe a series of harmonies, semitonally descending, which alone would stamp the work as the production of a musical mind of a higher order. We do not remember, for some years, to have met with a composition of the kind, that has afforded us greater pleasure; it unites in a high degree true melodic feeling, to great versatility of talent, coupled with much richness and purity of harmonic combination; while, at the same time, it lies within the scope of any performer who can lay claim to a reasonable proficiency on the instrument.

*The Violin; being a complete History of the Instrument, with Memoirs of its most eminent Professors, &c. &c. up to the present time. By George Dubourg. Second Edition.*

Mr. George Dubourg has issued a second edition of his lively and interesting little volume. Mr. Dubourg was bound by every tie to write well on this favourite instrument, and he has done so, for a more complete and amusing work both as regards its style and arrangement, we have never yet met with.

#### METROPOLITAN CONCERTS.

ANCIENT CONCERTS.—The first concert took place Wednesday se'nnight. The vocalists were Mesdames Bishop, Knight, and Knyvett; Messrs. Phillips, Sale, Vaughan, and Hobbs. The programme was not arranged in very excellent taste. In parts, the secular thus admirably balanced the sacred compositions.

Glee—Cold is Cadwallo's tongue.

Aria—O let Eternal honours.

Cho.—He rebuked the Red Sea.

Song—Softly sweet in Lydian measures.

Glee—O bird of Eve.

Cho.—Cum Sanctu Spiritu.

Duet—I, my dear, was born to-day.

Trio—Amplius lava me.

Song—Heart the seat of soft delight.

Trio—Disdainful of danger.

Song—Revenge, Timotheus cries.

Cho.—HALLELUJAH FOR THE LORD GOD OMNIPOTENT REIGNETH.

The gem of the evening was the duet of Travers, "I, my dear, was born to-day," sung in an exquisitely finished manner by Hobbs and Phillips.

MESSRS. MORI AND LINDLEY'S CONCERTS.—These great artists concluded the present series of their quartett reunions on Thursday evening last. The compositions selected were of distinguished excellence; amongst them were the quartett in E flat, by Beethoven, Op. 74, in which the most creative imagination is displayed. The piano-forte trio in D major, by the same composer, played by Moscheles, Mori, and Lindley, in the happiest style; Mozart's quartett in A major; Onslow's quintett in the minor of the same key; Corelli's sonata, the latter of which gained an *encore* as usual.

The vocalists were Mrs. Bishop, Miss Birch, Miss Woodham, Messrs. Horncastle, Brizzi, and Parry, jun. Mrs. Bishop, in the "*Non temer*," Miss Birch, in "*Per Pietà*," and Miss Woodham, in the *scena* from the *Euryanthe*, delighted universally. The room was crowded with a fashionable audience.

SECOND PHILHARMONIC CONCERT.—The slight practised by the directors on our native singers, by their absurd resolution to forbid the execution of vocal solos at the concerts, has, we believe, excited general, if not universal disapprobation among the subscribers. Our native professors have long complained of the excessive amount of patronage bestowed by the public on Italian and other foreigners; averring that, seduced by the flexibility, brilliancy, and power of a false and unnatural style, we have forsaken the pure, healthy, less assuming, but more intelligible style of our countrymen and countrywomen: a style,

which although not adapted to the piping and quavering, whispering and shouting, called into requisition by some modern operatic composers, is yet ever beautiful in its simplicity, exquisite in its tenderness, and consistent in its energy. Those who were unbiassed by party or prejudice, lamented the grievance, and effectually exerted themselves in the good cause of their fellow-countrymen. The course adopted was that of exciting a demand for classical compositions, by which an arena has been opened wherein our native artists have boldly taken up their ground, and maintained a position which reflects a lustre on the character of the English vocalist.

The directors of the Philharmonic Concert think differently; they have decided that the English vocalist is at an immeasurable distance from the Italian or German. The German composers have, on the contrary, pronounced our singers, in many respects, unrivalled. The deep pathos of Mrs. Shaw in "He was despised;" the equally affecting expression of Miss Birch in "Jerusalem, thou that killest the prophets;" the chrysal purity of Clara Novello in "How beautiful are the feet;" the classical reading of Mr. Hobbs in "If I attempt from love's sickness to fly;" the equal and flowing cantabile of Mr. Phillips in "Qui sdegnò," are severally inimitable performances, with which we may triumphantly challenge any country to compete. If the directors proceed in their invidious course, we, on the part of the subscribers, wish them no success; and happily we can promise them none.

The whole arrangement has, in our eyes, the appearance of a job, having for its objects the admission of music which is contemptible, and of vocalists, who not being competent to appear in the character of solo singers, are to be jointly thrust before a Philharmonic audience. The concert of Monday last has confirmed our opinions with respect to the order of compositions which is in future to be inflicted on the subscribers. In place of the fine and noble concerted movements from the operas of the great dramatic writers, we have been dieted with the *crambe recotta* of the Vocal Society—the tasteless regimen from the *cuisine* of Paer, Cimarosa, and Winter. How often the "Quel sepolchro" of Paer may have been sung at the defunct Vocal Concerts we are not exactly prepared to say; but certainly much too often to have rendered such a composition an agreeable visitant in the Philharmonic programme. As for the "Svenami," we should have presumed its dry and mechanical puerilities would have secured its condemnation by the directors of both societies. The next concert will probably realize our suppositions in their fullest extent. Second-rate soprani, childishly-piping counter tenors, husky tenors, and broken-down basses, will perfect the *agremens* of this sensible regulation of the directors for the present season. Verily the "heads of the profession" entertain an exalted notion of the art, its attractions and influences! The following was the scheme of the second concert—

*Part I.*—Sinfonia, No. 8, Beethoven. Duetto, "Quel sepolchro," Miss Birch and Mr. E. Seguin, (Agnese), Paer. Concerto, clarinet, Mr. Willman, Mozart. Recit. e Duetto, "Svenami," Mrs. Shaw and Mr. Sapio, (Gli Orazij e Curiazij), Cimarosa. Overture, (The Isles of Fingal), Mendelssohn Bartholdy. *Part II.*—Sinfonia, No. 8, Haydn. Terzetto, "Tremate," Miss Birch, Mr. Sapio, and Mr. E. Seguin, Beethoven. Quartetto, two violins, viola, and violoncello, Messrs. Loder, Watts, Tolbecque, and Lindley, Beethoven. Quintetto, Miss Birch, Mrs. Shaw, Mr. Sapio, Mr. Parry, jun., and Mr. E. Seguin, (Operfest), Winter. Overture, (Vampyre), Marschner. Leader, Mr. Mori. Conductor, Mr. H. R. Bishop.

The novelty it will be seen was the concerto *said* to be the composition of Mozart, and proceeding from the laboratory of M. André, of Offenbach, who, like M. Fétis with the compositions of Beethoven, has proved himself an industrious step-father to the posthumous compositions of Mozart. We look with great suspicion on these novelties from the pens of composers long deceased. In the present instance we shall do no more than give the reasons for and against the authenticity of this concerto, leaving our readers to decide for themselves. In favour of its being a genuine production, M. André is said to have purchased most of the composer's MSS—that it has been twenty years in the possession of Mr. Williams, the celebrated clarionet-player, late of Hereford, but now of London; that the first and last movements are old-fashioned in their structure,



and are without the passages—the divisions upon the diminished chord—which, to speak technically, lie across the instrument, and which it was reserved for modern ingenuity to invent, and consummate tact to overcome and successfully to execute; and that the middle movement, the *Andante* in D major, displays the voluptuous sensibility, the contrapuntal skill with which Mozart, and he alone, could have invested it.

On the other side it is alleged that there is nothing in the concerto which internally stamps it as the production of Mozart, save the *andante*. The first movement is "the music of the peruke;" in its terse and sententious phrases we discover the wig-tailed *maestro* of the last century; but there is nothing which M. André could not have written himself, more especially having the concerted composition for the clarinet in the same key, a recognized production of Mozart, for his model. We allude to the quintet in A, performed several times during the concerts of the past seasons. The *finale* of the present concerto is decidedly vulgar, and as far as a single hearing may be depended on, affords evident traces both of haste and inexperience. The *andante* has the true Mozartian flavour about it, and the strikingly unexpected change into F sharp minor which occurs in the second part of the *motif*, puts it, we think, beyond doubt, that, at least, this movement may be considered the composition of the great master. Mr. Willman had undertaken a task of great difficulty. The *sol* passages are very extended, (a fact which, at all events, forbids us to suppose the concerto to have been a late work of Mozart,) and how Mr. Willman triumphed over them with so much ease passes ordinary comprehension. The *andante* was deliciously performed, and excited great interest. The *cadenza* was a sorry affair, and evidently written by one who was no clarinet player. The blossoms of imitation, and the change into B flat, might have been turned to good account; but as Mr. Willman gave it, the whole was too sketchy to prove interesting or agreeable.

The Symphony in F, by Beethoven, so elegant, fairy-like, spirited and grand, may be said to have *killed* all that followed. It was given with that fervour and energy which are peculiar to this orchestra; but there were some few inaccuracies. In the opening of the first, at the *crescendo*, previous to the involuted enharmonic change into A major, the fagotto missed the time, and the strength of the point (the A flat given to the second clarinet and primo fagotto,) was rendered weak and powerless. That A flat can never be too prominent. Mr. Platt and his coadjutors should be taught by the conductor that there is a vast difference between *S F* and *FF*. Again and again the unwearied exertions of these rude sons of Boreas smothered every component part of the harmony, save their own open notes. The fiddlers, with strong wrists and fingers of iron, can offer but a feeble opposition to this modern *Cæolus*. Of course the piping of Cooke and Willman (which is quite as important and more interesting to the musician than the fervent blasts of Mr. Platt,) was utterly lost on the ear. Mr. Bishop deserves great commendation for the alteration of the time in the middle movement; the points came out better and clearer, and all was perfect.

We object to the adoption of the tenor drum in the symphony of Haydn; the roll with which it opens is thereby rendered perfectly ludicrous. The slow movement is rather wearisome; but the minuet and trio are sprinkled with *bonnes bouches*. The *finale* has much of the overture to the *Zauberflöte*; the same close points in the brass band, and indeed a similarity of phrase and structure is very discernible throughout. Mr. Mori showed himself the great artist in the short solo which, as leader, it devolved on him to perform.

The quartett of Beethoven was admirably given; each performer did himself justice. If M. Tolbecque is not an accomplished musician as well as a fine artist, we are much deceived; his reading of the contrapuntal points in the *andante*, must have been the result of an exquisite sensibility, united with a perfect knowledge of the intentions of the composer.

The magnificent composition of Mendelssohn was taken in a much better time than at rehearsal, although not quite so spirited as the composer generally gives it. It overflows with great thoughts, many too *recherché*, and new for second-rate vocalists to analyse or understand. The overture of Marschner is a very proper accompaniment to the bustle of lacqueys and the clattering of their carriages. If it ever appear again in the programme, we trust it will keep its present situation.

We hear that the choral symphony (No. 9) of Beethoven is to form the attraction of one of the concerts of the present season. This is as it should be. The members of the society have a sacred duty to perform. They originated the prejudice which has existed against this noble Masonic Hymn, and by their exertions must it be destroyed. So long as there remains a shadow of pretence for such criticism as we now quote, (written, we believe, by one of their body,) it is a solemn obligation with them to wipe away the stain from the memory of the composer:—

"It is next to impossible that a genius like Beethoven should write pages by hundreds without occasionally showing his powers; and there are transient proofs of his greatness in this very composition; they, however, are like the green spots of the desert, delightful to the parched traveller whose journey is compulsory, but offering no adequate temptation to the voluntary tourist, who is in search only of pleasure. 'Protect me from my friends, and I will take care of my enemies,' was the saying of a man who well knew the world. Beethoven's shade may join in the prayer; for those who promote the performance of this, *his worst, his most absurd work*, are amongst the deadliest foes to his reputation."

EXETER HALL.—ISRAEL IN EGYPT.—The interesting union of the amateur musical talent of the Metropolis, assembled on Friday last, for the performance of Handel's Oratorio of *Israel in Egypt*, in its entire state, without interpolation or dismemberment. Its announcement had acquired a peculiar interest, from the circumstance of the present year being the centenary anniversary of its composition; and long before seven o'clock the Hall was densely thronged with as brilliant an audience as we ever witnessed. There were upwards of three thousand two hundred persons present within the walls of this immense room, not one of whom, we believe, left the Hall until the last notes of the concluding chorus had died away; such was the fascination of this most imaginative, and descriptive, of Handel's oratorios. The gentlemen of the committee had shown an excellent discretion in the general arrangements of the evening; but we must be pardoned if we allude to the want of sufficient accommodation for the members of the press. As at the Provincial Festivals, their admission should extend to every part of the Hall; for it is unreasonable to expect that individuals, who attend for the purpose of recording these gratifying commemorations, should be compelled to sacrifice an hour, in order to secure a position which will enable them to form a correct and satisfactory judgment.

The *Israel in Egypt* is an epic, dividing itself into four parts, thus—*Part I. The introduction—the prayer of the Israelites.* "Now there arose a new king in Egypt, who knew not Joseph; and he set over Israel task masters to afflict them with burthens; and their cry came up unto God."—*Part II. The mission of Moses, and the miracles consequent thereon.* "Then sent he Moses his servant, who showed his signs among them. And Israel saw the great work that the Lord did upon the Egyptians, and they feared and believed."—*Part III. The Exodus.* "As for his people he led them forth like sheep; but the waters overwhelmed their enemies."—*Part IV. The hymn of triumph.* "Moses and the children of Israel sang this song unto the Lord: I will sing unto the Lord; for he hath triumphed gloriously. The horse and his rider hath he thrown into the sea."

In the portraiture of the ever varying scenes of this most dramatic oratorio, Handel has availed himself of every legitimate resource in the art. In the pathetic and forcible expression of the opening prayer, with what unparalleled grandeur does he present to the mind the earnest expostulation of the enslaved and oppressed Hebrews with the Almighty—commencing with a solitary voice, and gradually accumulating and piling up the parts, one on the other, until the climax bursts on the astonished ear in one loud and heart-rending wail, ascending up even to the heavens. The second part, that containing the delineation of the Psalmist's sublime description of the plagues of Egypt is, unquestionably, the greatest effort of musical inspiration on record. With no relief, by occasional transitions, from the sublimity of complicated vocal harmony, the composer has trusted altogether to the unaffected *poetry* of the scene. The fiat of Omnipotence, "He spake the word;" the vivid representation of the rising tempest, the bursting of the storm, the rolling thunder, the convulsions of nature, in the hailstone chorus; the appalling realities of "a thick darkness," peopled with evil spirits, for God had "sent



evil angels among them ;" the destruction of the first-born, are severally depicted with a truth and intensity, which leave admiration nothing to desire. The Exodus, in its placid and pastoral character, the still and silent march of the Hebrews through the supernatural channels of the deep, is nobly contrasted with the rush of the meeting waters, and the final destruction of the Egyptians. All this is followed by a choral hymn, in the expression of which the composer has to rely on the same resources of which he had before made use ; and yet never does he once flag, is never once guilty of repetition.

The whole oratorio was performed with an unction and energy, which appealed irresistibly to the feelings ; and the assembled thousands testified their rapture by loud and long continued acclamations. The principal vocalists were Miss Birch, Misses Jenkins and Hawes ; Messrs. Phillips, Harrison, and Atkins, who did justice to the several movements allotted to them. The hailstone chorus, and the duet, " the Lord is a man of war," were encored amidst a tumult of applause.

The oratorio excited a degree of enthusiasm, which could scarcely be surpassed.

### PROVINCIALS.

**RICHMOND.**—By the spirited endeavours of Mr. W. Etherington, a musical performance was given at the Castle Hotel in this place, on Friday, March 9. The material was the greater part of Handel's Messiah. The principal vocalists were Miss Birch, Miss Dolby, Mr. Sapio, Miss Lockey, Mr. J. O. Atkins, &c. Instrumentalists:—leader, Mr. Perry ; principal second, Mr. Joseph Banister ; viola, Mr. Moralt ; violoncello, Mr. H. J. Banister ; double bass, Mr. Anfossi ; flute, Mr. Card ; trumpet, Mr. Harper. The remainder of the force, particularly the choruses, had evidently been selected with care ; and the general effect was excellent. The chief portion of the soprano solos were given by Miss Birch ; she has great talent, her voice is charming, her execution neat, and shake excellent. Miss Dolby also won golden opinions in the songs, " O thou that tellest," and " He was despised." Mr. Sapio, and Mr. Atkins, sang their solos with great effect. The room was well filled by persons of the first respectability ; and we sincerely wish Mr. Etherington may feel encouraged to give the inhabitants of the vicinity similar opportunities of testifying their love for good music.

**CANTERBURY.**—The third subscription concert was held on Monday week. Miss Birch and Mr. Parry, jun. attended from London ; Mr. Goodban conducted.

**OXFORD.**—Mr. Marshall took his annual benefit concert on Thursday last. Cramer led. Lindley was there, with Miss Sheriff, Messrs. Leffer, Manvers, &c.

**CHELTENHAM.**—The second philharmonic concert took place on Saturday week. P. Chianchettini produced a new Benedictus ; and Mendelssohn's overture delighted universally. A concert, chiefly of Welsh music, was given in the Montpellier Rotunda, on St. David's Day. The melodies had been arranged by Parry and others.

**DERBY.**—The second concert of the Derby Choral Society took place on the 13th instant, under the patronage of the Duke of Devonshire, and other noblemen ; the singers were Miss Shiers, Miss Bregazzi, Mr. Ford, Mr. Hawkrigge, and Mr. Palmer.

**LIVERPOOL.**—Miss Whitnall's concert at the Amphitheatre was attended by a crowded audience ; the singers were Signora Paltoni, Miss Whitnall, Mr. Machin, Mr. Walton, and Signor Paltoni.

**BIRMINGHAM.**—Two concerts are announced to take place here in the course of the next month ; Mr. T. Fletcher's, for which Mrs. Bishop, Mr. Purday and Braham are engaged ; and Mr. Pearsal's, for which Mrs. Wood, Signor Giubilei, and Miss Hardman are engaged.

**EDINBURGH THIRD PROFESSIONAL CONCERT.**—Miss Bruce, from the London Concerts, made her first appearance before an Edinburgh audience on this occasion. Her style is decidedly ornamental, too much so, in our opinion, particularly in her ballad and sacred singing, both of which would be greatly improved by a more simple delivery. In the Italian style of the day, it seems to be quite a matter of necessity, that a singer should not leave one phrase of an aria in its original state ;

and though Bellini was gradually undermining this false and fatal propensity, yet he did not live long enough to see it rooted out. In the German style, it is refreshing to know, that the singer cannot, if he would, alter passages at will. And in the sacred style roudades are out of place, as well as unnecessary; and least of all do the heaven-born strains of Handel need "the foreign aid of ornament." To garnish such music with modern florid cadences we have ever looked upon as an offence worthy of emphatic reprehension.

The novelties in the instrumental department were a nonetto by Spohr, a trio by Mayseder, an overture by Schmitt, and Haydn's eleventh symphony, which, since its last public performance, may be legitimately classed with the others. Spohr's nonetto, a composition full of that author's voluptuous, complaining harmonies, was performed in a very superior manner. The trio by Mayseder is very characteristic of its author, brilliant, sparkling, and full of gaiety. Its performance was admirable. Of the overture by Schmitt we are scarcely competent to form an opinion, having only heard it for the first time at this concert. It displays a great knowledge of effect, considerable skill of instrumentation, but it is deficient in melody, while it abounds in double counterpoint of a nature too severe to render the composition very interesting. With the performance we have no fault to find, for the overture had evidently been practised with great care.

With the entire performance of Haydn's beautiful symphony, we were highly pleased; and the overture to Anacreon, one of the noblest compositions ever given to the world, must have delighted those who remained, though we confess ourselves not of the number.—*Caledonian Mercury*.

#### IRELAND.

DUBLIN.—THE ANCIENT CONCERTS.—We beg to call the attention of our professional readers to an advertisement which appears in the present number, emanating from the members of this society. Its objects are the cultivation of vocal music, especially the choral compositions of the ancient masters. It is limited in number to thirty performing members, and thirty non-performers, together with a president (the Bishop of Kildare,) and a vice-president, (the Viscount Adare, M.P.) The performing members consist of eight alti, ten tenori, and twelve bassi. As the rules of the society do not admit of the presence of ladies at the weekly meetings, where treble voices are required, the boys from the cathedrals of Christ Church and St. Patrick are usually called in; but on occasions when it is desirable to produce an increased effect, the committee have found it necessary to engage the assistance of female voices.

OPERA BUFFA.—This is really the first Italian company we have ever had in Dublin; at each of their performances (there have been four already) the house was full to repletion: in fact, if we except the days of Paganini, we never remember to have seen such continued crowded fashionable audiences, on Thursday se'nnight we were highly delighted with Mozart's grand opera, *Le Nozze di Figaro*, in which all the performers exerted themselves to their utmost. *Count Almaviva* found an excellent representative in Signor F. Lablache; and the barber *Figaro* was fairly personated by Signor Bellini; though in our opinion he falls far short of *De Begnis*. Signor Catoni we consider was worthy a much better part than that of *Bassilio*. This gentleman possesses a voice of most extraordinary force—alike equal for its depth and sweetness. We hope shortly to have an opportunity of seeing him in a superior character, to which he is eminently entitled by his high talent. The part of *Susanna* was admirably performed by Mademoiselle Schiaroni; and many of her songs were rapturously and deservedly encored. Madame Francesini was equally successful as the *Countess*, and enthusiastically applauded. The rest of the performers sustained their respective parts in a manner which reflected the greatest credit on them. We must not omit to mention that Mrs. Fitzwilliam looked and acted to some advantage as *Cherubino*. We rejoice this lady has been retained for the Italian Opera, as it will doubtless be the means of securing her services, when the theatre re-opens, with the usual company. *Le Nozze di Figaro* last Thursday was announced, but whether it was acted is at present a matter of doubt, from the intervention of an event bordering on the ludicrous. Mr. Mitchell, it seems, had important business in London, which

could be transacted only by himself; so he embarked on board the steam packet on Wednesday afternoon. Mr. Calcraft (the Dublin manager) Mr. Mitchell's nephew, and Mr. Walker, the prompter and musical manager, came on board the steamer to see their proprietor safely off. On shaking hands and ascending the deck, these three gentlemen discovered that the vessel was in rapid motion, and some distance from the pier. Mr. Mitchell offered any reward for a boat to carry the manager, treasurer, and prompter back to Dublin, but it was impracticable; consequently they were obliged to come to Liverpool, whence there was not a chance of their being transported to Dublin until Friday afternoon. The treasurer had all the keys of the tickets and checks with him; the prompter (Mr. Walker) independently of the loss of his important services (for the Irish prompter certainly could not prompt an Italian opera), had the key of all the music; so that it is scarcely possible that *Le Nozze di Figaro*, or any other opera could have been performed. Had Mr. Calcraft been on the spot he could have devised some scheme; but he, alas! was on the briny ocean too; and there are the Italians who cannot speak a word of English, left to imagine the fate of Mr. Mitchell's unavoidable *campagnons du voyage*.—*Dublin Paper*.

BELFAST.—The Anacreontic Society gave their second public concert for the season, on Thursday Evening last, at their rooms in King Street, which was numerously and fashionably attended.

The performance commenced with one of Beethoven's grand symphonies, and most creditably it was executed. This spirited undertaking merits the support of every man who has a few pounds to spare, and who desires to contribute towards the enjoyment of his family in a manner the most innocent, delightful, and instructive.

The subscription list has only been three or four days in being, and, amongst the members of the society alone, a sum of 785*l.* is subscribed, in shares 5*l.* each. This is really most creditable, and we believe the town is mainly indebted to Dr. S. Thomson, the mainspring of the society, for the promotion of so desirable an object. *Ulster Times*, March 3.

#### CHIT-CHAT FROM THE CONTINENT.

CLARA WIECK.—Clara Wieck gave her fourth concert at Vienna, on the 21st of January, for which every ticket had been secured long beforehand. It was said she was, in conjunction with Merk and Mayseder, about to treat the Vienna public to three morning concerts. Some verses addressed to her by Grillpanzer, the tragic poet, in which he compliments her on having found the key to all the magic and musical mysteries of Beethoven, and which that great enchanter had cast into the sea, have been set to music by De Vasque, who has arranged them. A *motivo* from Beethoven's sonata in F minor.

TAGLIONI has received the greatest honours at St. Petersburg. At her second benefit, which produced an enormous sum, the Emperor made her besides a magnificent present, the flower forget-me-not, composed of diamonds and turquoises.

FOURTH CONCERT OF THE CONSERVATOIRE, PARIS.—The Pastoral Symphony of Beethoven performed every year at the conservatoire is a great favourite with the public. The varied style of the different parts of this grand composition is at once captivating, and the manner in which it is performed by the orchestra completes the effect on the imagination of the audience. Hence the applause was unanimous and the acclamations repeated.

A new piece, a *credo* of M. Elwart, succeeded Beethoven's symphony. It would be difficult after a single hearing to form a correct judgment of this work, which, however, displays much thought and refinement. A solo very well sung by M. Alexis Dupont, with a harp accompaniment, was favourably received. It deviated rather too much from the style proper to sacred music, bordering on that of the opera.

The wonderful performance of some parts of Beethoven's Septuor, by all the violins, tenors, violoncellos, clarinets, horns, and bassoons, excited universal sensation. The trio was called for again, and (as generally happens) was repeated with less effect.

In the scene of *L'Enfer d'Armide*, the singing part was too subservient, and almost overpowered by the instrumental. The noble and beautiful overture of Beethoven's *Fidelio* was very well performed by the orchestra, but experienced the fate doomed to the last piece. The noise made at the doors was intolerable, and quite distracted those who would gladly have paid the attention so beautiful a piece deserves.

#### COURT CIRCULAR.

Her Majesty and her august mother attended divine service on Sunday morning at the New Palace. The Rev. Dr. Short, Deputy Clerk of the Closet in waiting, officiated, and the Bishop of London preached the sermon.

Her Majesty, the Queen Dowager, attended divine service yesterday morning at the Chapel Royal, St. James's. The readers were the Rev. Messrs. Haden and Barham, the Sub Dean officiated at the altar, and the Bishop of Chichester preached the sermon from Rom. 14—17. Her Majesty was attended by Lady Clinton, Miss Hudson, and Earl Howe. The Duchess Dowager of Richmond, Marquis of Salisbury, Earl of Bandon, Lords Stuart de Rothesay and Eliot were amongst the nobility present.

The Duke and Duchess of Cambridge, Prince George, and the Princess Augusta of Cambridge, attended by Miss Kerr, Baron Knesebeck, and Colonel Cornwall, went to Kew on Sunday morning, and attended the reopening of divine service at Kew church.

The Princess Augusta attended divine worship on Sunday morning in St. Philip's chapel, Regent-street; her Royal Highness was attended by Miss Wynyard.

The band of the Coldstream regiment of Foot Guards were in attendance at the Palace, and performed favourite selections the whole of the evening.

#### THEATRICAL SUMMARY.

Notice of *Coriolanus* at Covent-garden next week.

#### MISCELLANEOUS.

Mendelssohn has written to Mrs. A. Shaw, inviting her to pay Leipzig a visit, stating that the directors of the principal concerts there will be most happy to offer her an engagement for as many performances as it might be convenient for her to accept. He further informs her that he is composing a *scena* expressly for her, which he will shortly send to England. No small compliment to a native vocalist from the composer of St. Paul.—*Morning Post*.

**PHILHARMONIC.**—Mr. Harpur has been elected a member of the philharmonic concert, in the room of M. Ries, lately deceased.

**PEDAL PIANO.**—Messrs. Coventry and Hollier have constructed a piano-forte which has two complete octaves of pedals. The additional mechanism, which is of the most finished nature, in no way affects the ordinary touch of the instrument, and its appearance adds rather than diminishes to its general appearance. The tone produced by the foot is instantaneous, clear, and decided, and obtainable without effort or exertion. Messrs. Coventry and Hollier, by this excellent invention, have now put it in the power of our fair readers to initiate themselves in the principal creations of a Bach, and have opened a new source of enjoyment to all those who revel in the widely dispensed harmonies of the ancient clavichord composers.

**A PLEASANT MESSAGE.** Some five and-twenty years ago, the late Mr. Bartleman was taken ill, just before the commencement of the festival at Gloucester, for which he had been engaged, so that he could not leave London; another Basso was applied to, at a very short notice, who attended, and acquitted himself to the satisfaction of every body. When he called on the organist, the late Mr. Mutlow, to be paid, the latter thanked him most cordially for his kindness in attending, also for the very noble manner in which he had sung; and concluded with the following very complimentary and pleasant message, "When you see poor Bartleman give my best regards to him; and tell him how much we missed him during the festival!"

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANOFORTE.

- Thalberg. Second Grand Caprice, for two performers. D'ALMAINE  
Strauss. The Royal Waltzes, 12 sets. Ditto  
Czerny. Deux Thèmes favoris de Zampa Variées. Op. 326. 2 books. Boosey  
Kalkbrenner. Variations brillantes sur la Tyrolienne, favourite chante par Malibran. Ditto  
Weber. Vien qua Donna billa. Air Italien avec variations. Ditto  
Czerny. Three Brilliant Rondos on airs by Bellini, Donizetti, &c. for two performers. Op. 373. 2 books. Ditto  
Bach, J. S. Concerto in F major. ANDRÉ  
— Overture in B minor, from the original MSS. Do  
Valentine, T. The spell is broken, arrangement of. MORRO  
Hatton, J. L. Divertimento, Up! to the Forest! JEFFEREYS  
Glover, C. W. Rondo on ditto. Do  
Czerny. Queen Victoria's quick step. Duet or Solo. COCKS  
— Ditto Coronation March, do. Do  
— Victoria Waits, book 2. Do  
Huntten. Three favourite Waltzes by Beethoven, Weber, &c. CHAPPELL  
Valentine, T. Voulez vous danser, an easy Rondo. Do  
Haslinger, C. Rondino on Strauss's Waits, "Brusler Spitzen". Do  
Little. Italian Duets, book 2. MILLS  
Bennett, W. S. Overture to the Naiades, duet. COVENTRY  
Carpentier. Petits Souvenirs à Stockhausen, No. 2. WESSEL  
Schmitt (Jacques). "Les Charmantes, No. 3. Do  
Chopin. "Souvenirs de la Pologne," 3rd set of Mazurkas, Op. 17, (duets) Do  
Payer. "Souvenir de Solabella," Fantasia from Lobe's Opera, "Solabella." Op. 153. Do  
Strauss. Valses Universelles, No. 28, Gabriellen Walzer. Op. 68. Do

## VOCAL.

- Elvey, G. Unto thee have I cried, an Anthem. COVENTRY  
Bennett, W. S. Holder Zephyr. Do  
Neilson, E. J. Change thy mind since she does change. Do  
Bellini. Angiol di pace, Trio, altered by A. Roche. MILLS  
Donizetti. Sognor talor, Aria (Parasina). Do  
Parry, J., jun. Coralie Ballad. OLLIVIER  
Labarte. Qui veut m'aimer. CHAPPELL  
Puget. Son Nom Romance. Do  
Bach, J. S. 12 Chorals for 4 voices, arranged by Dr. Kemp. COCKS  
Nelson, S. "The Greenwood Tree." JEFFEREYS  
Barnett, J. A. Sing on! Sing on! Do  
Vaseal. New and practical method of Italian Singing without the use of Solfeggi. BOOSEY  
May, J. Oh, no, that time shall never be. D'ALMAINE  
Loder, E. J. The Banks of Blue Moselle. There is no home. Why are you weeping. Duets. Do  
HARP  
Boehsa, N. C. Les plaisirs de la Mémoire. Melodies by different composers, 4 books. Do  
ORGAN.  
Bach, J. S. Grand Studies with separate Pedal part, arranged by Dragonetti for Violoncello or Double Bass, book 2. COVENTRY  
Rinck. 24 Chorals, Op. 64. COCKS  
— 21 Grand Pieces, Op. 39. Do  
VIOLIN AND PIANO.  
Beethoven. 3 Sonatas, Op. 30. 17, 23 and 24. COCKS  
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Repertoire des Guitaristes, 12 favourite Airs, by Giuliani and others. JOHANNING  
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## Prize Composition.

## ANCIENT CONCERTS, DUBLIN.

**THE** Members of this Society having founded an *Annual Prize of Ten Guineas* for the COMPOSITION of SACRED Music, the words to be set to Music by the Competitors for this year's prize, have been selected from the Prophet Joel—Chap. 3, Verses, 9, 14, 15, 16; and the lamentations of Jeremiah—Chap. 5, Verses 1, 7, 13, 17, 19; the Candidates must comply with the following regulations.

I.—The Competitors may select either of the above sets of words.

II.—The Compositions addressed to the "Secretary of the Dublin Ancient Concerts," must be sent to Messrs. Robinson and Bussell, 7, Westmorland-street, Dublin; to Mr. J. A. Novello, 69, Dean-Street, Soho; or to Mr. Willis, 75, Lower Grosvenor Street, London, before the 1st of October, 1838.

III.—Each Candidate must forward one set of Single Voice Parts, and a Pianoforte score of each Composition which he proposes for competition.

IV.—Each Composition must be marked with a name, word, or motto; and accompanying it must be sent a sealed envelope, marked with the same name or motto, and enclosing the real name and address of the Composer; that envelope alone will be opened which bears the name or motto of the successful Composition, the others will be destroyed.

V.—All the MSS. to become the property of the Society; the Copyright remaining with the Composer.

VI.—The Prize Composition will be performed at the next ensuing Concert of the Society; and will be so designated, having the name of the Composer attached to it.

BY ORDER, GEORGE SCHOALES, SEC.

Any further information on this subject may be obtained by application to be addressed (post paid) to Messrs. Robinson and Bussell, 7, Westmorland Street, Dublin; Mr. J. A. Novello, 69, Dean Street, Soho; or Mr. Willis, 75, Lower Grosvenor Street, London.

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94, Dunque io son 2 0

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96, Don Basilio, 2 0

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"Solomon," Handel. Revised and corrected from the original copy, by Sir George Smart.

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"The numerous patrons of the Society of British Musicians must have been highly gratified at the fourth and last concert for the season, given last night at the Hanover Square Rooms. The programme contained Mr. W. S. Bennett's overture to

"The Naiades," a composition of such striking beauty and originality, that it would alone have sufficed to afford satisfaction. It must have been most cheering to the young and highly gifted composer, to find that his work was so thoroughly understood and appreciated. His entrance into the orchestra to conduct the piece, was hailed with several rounds of applause; and a more enthusiastic encore was never bestowed on his overture, which, although abounding in difficulties, was by no means badly played, every performer exerting himself to the utmost to bring out the points. Of this masterly overture we have before written in terms of unqualified praise. Upon every hearing we discover new beauties. The conception of the subject is so highly imaginative, the treatment is so fanciful and elegant, the melodies are so free and graceful, the contrapuntal skill is so manifest, and, finally, the entire disposition of the instruments is so skilful, that we think the composition deserves a place in the first rank of descriptive overtures. The story is so charmingly told throughout—it is truly 'music on the waters'—and 'The Naiades' constantly present themselves in the imagination."

—Morning Post, Feb. 20, 1838.

Coventry and Hollier, 71, Dean Street, Soho.



## F. CHOPIN'S PIANOFORTE WORKS.

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- Op. 5. La Polonoise, Rondeau on a Mazur.
- \* Op. 6. Souvenir de la Pologne, Mazurkas, First Set.
- \* Op. 7. Souvenir de la Pologne, Mazurkas, Second Set.
- Op. 8. First Grand Trio, Piano, Violin, and Violoncello.
- the same ..... Piano, Flute, and Violoncello, by Clinton.
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- Op. 12. Grand duo Concertant, Piano and Violoncello, on Meyerbeer's Robert le Diable.
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- \* † Op. 13. Fantasia brillante sur des airs Nationaux Polonois.
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- \* Op. 16. Rondeau elegant, in E flat.
- \* Op. 17. Souvenir de la Pologne, Mazurkas, Third Set.
- \* Op. 18. Grande valse, Invitation pour la Danse.
- \* Op. 19. Souvenir d'Andalousie, Bolero.
- \* Op. 20. Le Banquet Infernal, Scherzo.
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Some of the above pieces marked with a star, have already been published by Wessel and Co., as Piano duos. To those with †, orchestral parts may be had.

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N.B. WESSEL and CO. have just received the M.S. of REISSIGER'S eleventh Grand Trio, Piano, Violin, and Violoncello, to be published shortly.

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